

Cata-

Remarks on Depth and Darkness (diagramming the abyss)

Cata- , Kata- (also cat-): prefix

Down; downwards

(Catabolism, cataplexy, catalysis, cataclysm, catastrophe, catatonia, Katabasis, etc.)

Sun rises as a tide for extinction.

THE CURSE OF SOLIDUS: Katabasis [1] or necro-descent - as for Odysseus in his journey to the underworld (*katabasis*) and Icarus' crash in his solar voyage - is the question of *Depth* and the economy of abyss, chasm or pit. Cosmo-logical economy of solidity and *grund* [2] (transcendence, organization, energy domesticating, cosmology, Genesis Project) try to set all these through spatial reasoning and survival economies, namely, the question of horizon and boundary, the question of solid and void not in their singularity or their sum (totality) or even their binary distance or polarity but their *affordance* [3] in a panorama similar to what J. J. Gibson discussed in his eco-cognitive works: trans-valuation and ascription of all descents and collapses (morally, libidinal, bodily, etc.) through the economical ground of affordance to *Ana-* or *ascension* [4] or the other way around, all throughout the con-solidating capacity of surfaces of all types to each other; that is to say, installing the economical nexuses based on affordance (the network of affordabilities of each system not only toward itself but also its environment, and vice versa.) between or among systems or horizons. The logic of negativity, dichotomous systems or polarities are merely the conspicuous symptoms of affordance through which survival economy invests its nexuses and horizons; the stratified manifolds and advanced organizations are the main representations of this economy. The ascription of kata- to ana- or void to solid (trans-valuation through affordance) is not installed, conducted or referentialized through the binary distances, the logics of the negative, diametric discourses of difference, or trans-Substantiation of *negation* concealed in the critique of *Anwesenheit*, tightly bound to some of the deconstructionist investigations examining this ascription in the most artless ways; affordance or the eco-logic

dwelling / accommodating ground (the *terrenus* of Survival Economy) is the pedestal on which this parsimonious *ascriptionis* is erected, and necessitated (not merely legitimated) as more than an economical connexion of polar structures but a process that traverses and probes the affordance space of all circum-polar and diametric charges or assemblages, enmeshing a capacity or a representation of the *available* or more accurately, *raum*-able [5] space (fitting for survival) which is installed as a dwelling / accommodating horizon and a survival network (with its all accommodating systems), so determined, eco-nomical and so qualitatively promising that welcoming its *modi vivendi* and political accommodation is obligatory, being rendered as its nexuses is inevitable; this inescapable capacity is a *raum* for all charges, a dwelling / accommodating system or a network of niches that does not end at its borderline but starts from the brink; neighboring (effectuating the architectonic forces of affordance) is its function and provoking to *perform* its capacity (survival) to no end, is its pitiless politics. Ascriptions are at the same time the commodities and exchange processes floating as colloidal matter - whose project is expanding the interfaces of solid with liquid to make a military machine, a dynamic fertilizer and an integrated accumulation (but running disintegratedly) of solid, extensively satisfying Survival Economy and *grund*- on the hydraulic commerce of survival economy working as both the reservoir and modulated(-ing) ground of affordance. The spatial economy of 'solid and void' seeks to ascribe all descents to a surface (or a network of surfaces) which is common between hole and its solid part, that which is nothing but a medium of solid and not only a medium but also (and mainly) the work-ground of *affordancethrough* which solid industry goes all through the perpetual transformations of signified solids to the signifying and con-solidating processes managing to strengthen and fortify the *grund* by engineering it as a *plenum* under constant *capacitation* and not a ground involved with risky and self-destructive mechanisms of distension, expansion, volumetric increase or propagation in plentitude [6]. This progressive capacitation of the ground is a marketing phenomenon that merits the attention of survival economy and its dwelling / accommodating systems as a miracle. Surfaces bear the attitudes of solid. Surface is a work-ground on which the domesticated energies of ascension (anabasis, truth industry, polarity, diametric discourses, etc.) are laid on, distributed appropriately to (**a**) discriminate

everything inferior (on the route of descent, kata-) using the *scales* of the negative; and especially, **(b)** smoothing the paths - by installing concentratory processes of hydraulic efficiency that circulatory solid ruthlessly manipulates on the interfaces (of solid and void, solid and liquid, solid and itself, ...) - to reach the highest pick, the ultimate overcultivated phantasy of *grund*, the *desertum* (*de-* + *serere* [to join]) not as an uninhabited land but the economy of a *live-ing* (both as a process and an event) exterior to life and its interphyletic commotions, a live-ing exorcising itself (*absolvere*), leaving life forever (*libban*, *lifian*, leaving); a survival economy managed to invent its own milieu not dependent to what it should survive from any longer: The Hegelian Absolute (*Unbedingt*).

Unbedingt is at the same time a function and a malfunction of Survival Economy. By ascribing all descents, theatrically, to a *stagewhich* genetically belongs to the solid part (is it the solid face or sur-face?) and is a work-ground of affordance that capacitates *grund*, the uneconomical effluxes and mazing influxes of *collapse* are translated (and slyly dissimulated) as the represented variations and coursings of the hydraulic corrections of watershed or the other surface modifications; this panorama is recycled back to the horizon of utility and solid domestication ... Surfaces work as the stages of affordance (J. J. Gibson) that makes all architectonic / capacitating modes of dwelling and accommodating possible (dwelling in a Heideggerian sense (*wohen* and *raum*): *raum*, *niche*, etc). In the sphere of solidity, evacuation (and the avatars of holehood) is monetized as a process between investment and disinvestment of solids through the economy of *grund*, a crucial joint (articulation) in filling-in process ... to make solidity more con-solidated, more cultivated, more overcultivated and finally deserted. This is why through solidity, all descents (morally, libidinal, bodily, ...) are measured according to surfaces (or face?). 'To Descend' is translated according to *Ana-* (the anabatic sphere of all surface modifications) and the ground, then, is considered as a traversal line of solid, exterior not to the scaling and modification functions of surfaces but the despotic limits of the crust. Thus far, Solidus exploits 'Depth' through *sur-face* from where its stealth economy and solidity (surplus value of *solidus in circulation* [7] or its circulatory hunger) are transmitted into other surfaces, binding 'Descent' through a profoundly platonic

grid (a grid on which *ex nihilo* must survive as *ex solidus*): I am falling into lava but my boisterous laughter reverberates on the surfaces of the rocks, makes me a victim of the mountain ... my wound is open but my lover pulls away the scabs to leak it ... I shot a bullet to your spinal cord but one said the hole will heal in time; now, you are dead ... all instances of surface philosophy or the philosophy of *grund*, they continue to no end ... philosophy discusses and counts the number of meters, Icarus did fall from the Sun (it only cares about *grund* and its *metrons*). But this is entirely the self-mockery of *solidus*, solidity and the regime of solid and void, survival economy and its affordance; no matter how much solidity tries but it fails to accommodate the gaseous economy of the abyss, the occult of a chasm, the bizarreness of a hole or the wastage of energy in descent; all evaporating *Solidus* through 'on, in, through, even beyond' themselves; throwing discipline into their rectal openness, tearing all surface modifications to shreds and at the end, introducing Genesis upon their evaporated(ing) history(-ies): *Anonymous Until Now (Incognitun Hactenus)* [8].

COLOR AS ELECTRICITY: Every descent is an *incognitum hactenus* (Anonymous-until-Now). Darkness is the chromatic gradient of depth, as depth is its tectonic anomaly, that is to say both its ultimate unground and epidemic openness; while *solidus* (and solidity) ascribes the obscene economy of Depth to the discourses of solid (mainly affordance, survival economy and *solidus-in-circulation*); darkness subverts them with its own nervous system. The question of katabasis, descent and abyss does not go through WHATs (*quiddity*) - the question of origin and filiation trapped and imprisoned within survival economy and its affordance - but conjures up 'Where' [9] ('Where' affirms 'where?' as a question, but is not a question itself.) or more accurately, the blackening energies and blasphemous incantations of the lines of openness speeding the gaseous expansions of Darkness and its epidemic on the move (openness as plague, as the ultimate contamination and terminal alliance). Once again, experiencing Depth is crashing into the question of color and its composition anomalies (neither extensity nor measure), as the question of Darkness is not the question of colorfulness, hue and color stability either, but in a more fundamental sense a nasty chromatism (chromatism is the *unground* of exorbitant intensities.) running with the frosty glows, sickening flares, heat-death, neutral hue, blasted colors,

defaced smoothness, alien radiations, metallic colors, contaminated shadows, fatal impurity, luminosity, excess and terminal swarm of intensities irrupting as Blackening energies of Depth, abyss, ()hole or epidemic openness; to call them Blackening is for their ability to dim the surface nexuses of survival economy, making impossible not only seeing but also working and finally Being (a catastrophic blindness interconnecting with the most pestilentially rich recesses of *where* ... blindness is a thirst for *where*) ... Becoming pack emanates - also, hinting at Peace (*pax*) or the underlying strategy of becoming pack - as a multiplicity germinated on *where* and its inter-dimensionality. Peace insinuates *where* and inter-dimensionality so conjures up the question of depth as the politics of *affordance cataclysm*, mutations and the anonymous trans-valuations of power during the continuous paralyzation or collapse of *survival economy* and *stirring / economizing metrons* [10]. Peace: a meshwork of processes strategically impairing the perfectible sphere of affordance of surfaces through qualitative mollification, not as the sort of making less rigid but softening by crippling metrons or extinguishing them through the bombardment of metrons with a supererogatory dosage of metrons or deviating back the *surplus* of metrons and their circulatory machinery (as solidity, etc.) to themselves; the cold melt of architectures at the zero-metronic life of power.

Depth is concurrently a collapse and an incognitum hactenus (Anonymous-until-Now); these two are not the same; they are both parts of the nervous system of *where* or unground whose openness renders *experience* (experiencing depth, etc.) a pestilential laceration made by the two-edged blade of openness (*being open* and *being lacerated and laid open* [11]), a blade whose two edges (the one in front of you and the other) slashing you and the outside; this is not the anatomical laceration with its dissecting level of analysis or the one Ceronetti, Italian poet and writer, considers as the "hands of light" [12] searching the innards so innocently ana-tomistic and so empirically sweet - the hierarchical cut (is the second cut the deepest?). Openness of the unground makes *experience* (experience is a plague) inevitable and imperfectible; then in the same way, experiencing 'depth' interconnects with openness and its lacerations, of all kinds (descents, collapses, wounds, solar crashes, etc.). Don't be an anatomist, be a butcher. Descent is not exactly the process of experiencing depth but a process

rendering 'depth' as an experience, a laceration, a torn open wound on the side of the metallurgic affects of openness (*being open* and *being lacerated and laid open*), the Blade. (Unground, metallurgically and functionally, is a blade-garden.) The expanse of darkness is imminent to depth; for depth as an avatar of unground installs its messing and war strategies wherever it sticks to solidus and its machinery, survival economy and its affordance; it works as an *affirmance* introducing openness (*being open* and *opened*), thus, lacerations, messing vectors, terminal communications (contamination?), etc. to surfaces at two levels of tactical multiplicity and strategic camouflage; one lacerating, cracking and tearing open (*being laid open*: on the tactical multiplicity of openness); the other (*being open*: the strategic camouflage) is simulated as an anthropomorphic, regulated and appropriated illustration of openness always working through boundary and the horizon of affordance (how is it possible to be open, when you dwell and should survive in a horizon through which being open means how much you afford?), yet it strategically probes affordance as an extra but unconventional stratifying force (a complex overregulating line coiling around and through the strata or surfaces to interlace them as more organizational and stratified architectures) that leads to a kind *polymerization* at the level of highly complex and at the same time, intense unification of con-solidating, organizational and confederating forces instead of settling down and sedentarization. The giant but multi-architectural organization reassembled by such a strong but sly and atypical organizing force (*being open*), strategically, overexposed and laid naked before the tactical lines of openness (*being lacerated, cracked and laid open*; *being opened*: the blade-openness); it is easily spotted and brought to a base-communication with the ungrounding forces, and stripped open to the contagious lines of openness ... triggering an epidemic, a plague through the nocturnal space of *affirmance*, the edges of affirmation. Slashed, torn, impaled, cracked, infected, hacked, sewn, composed, fractalized, contaminated, heterogeneously softened and messed up through openness and *affirmance*, the dark reverberations of Nietzschean affirmation as a pure war out of strategies and multiplying tactical lines is clearly audible, a monstrous and strident music composed by the paroxysms, wrenches, proliferations and multiplicities of the lines of openness, the epidemic, the plague. Nietzsche lies when he says, he uses a hammer; he is a blade acolyte, a metal freak; ... or he uses a

spiked hammer whose handle is a blade? (A weapon, no one can handle it.) To this extent, 'being open to' or even the less directional atmosphere of 'being open' held by the theistic reformists, liberal politicians or anthropomorphic desire as *more securing / fertilizing* blueprints at the advanced levels of organization engineering and management, strategically, overexpose the organizations before the tactical lines (butchering open) of openness (being opened), making the hunt more entertaining; leading the organizations to their final debacle: Butchered away and open.

Through the affirmance of depth, nothing is repelled ... even the segments of repulsion work in mysterious ways as the augmenting equipments of *attraction* to compose a labyrinth or an inter-dimensionality, a collapse to unground, affirming all milieus. Solid is affirmed, in strategic ways, by unground. Tragedy, this white science of purgation, is the only template (*templum*) philosophy can write the world into; in an ultimate self-degradation (or a tragic self-punishment) and at the same time, a landscape of self-importance (Every breath, philosophy respire is a self-advertisement.), philosophy convicts itself in the court of domestication and declares total purgation (as of abolishment) as its destiny or punishment; not only its own destiny but also the doomsday of solid, masculinity and logic to slyly, prepare a White immaculate end for itself, a deliverance in which it rests *secured* forever; but never knowing, the unground on which they (solidity and its offspring) have germinated, keeps them alive through the interphyletic labyrinth of affirmance for a collapse into the dimensionality wreckage of an unimaginable mess; through which one is rent open by laughter; this is the way openness hunts [13]. Before this mess, virulent laughter is the only intellectual reaction one can submerge to. Insofar, depth hunts solid as the base-fabric of its mess engineering as solid is potentially a stock for mess ... its *blind architecture* always invests security leaks (processes of openness) by means of the compositional lines, it employs to transform solidifying forces to the architectonic ones. Composition (as of composition of solid and void), even as a band (a band of composers?) of the appropriating processes of inclusion and exclusion, is strategically an affirmation of the contagious lines of openness, a tide to communication; it is a prerequisite *workspace* for all heterogeneous and qualitative softening processes smudging the composition to zero-distance

composition of solid and void. This is why all architectures, as the appropriated compositions, are the mess incubators, survival economy and solidity put in their services in the comical ways. Architectures are the self-exhuming entities. Depth infests solid; it does not represent the absolute of the solid-purged void but traverses the corpse of solidus. There is no exaggeration, if it is said that depth as an experience is a *becoming chthonic*. Thus far, descent - among the heterogeneous softening processes and composing lines at work through Depth - draws the trajectories of an auto-collapsing architecture whose segments of its trace (*vestigium*) are not manifested through interchangeability of the subordinate regimes of signs (as in disappearance, elimination, etc.) in which each segment constructs a zone of low resistance playing the role of a passing gateway disintensifying all approaching excitations in the name of a stratified disappearance; a luminous motion whose history of disappearance is not only stratified, modernized and brought to effect through segmentarity of directional movement (a line of movement which by the means of its disappearing tail, as it goes forward, can manage to print its trajectory, designs its history and plans its existence) but also creates a printless step (*gradus sine vestigio*) of the same genus which the State warmachines leave behind as they travel around, a step, a trace which tends to disappear or become invisible. The history of traces (*vestigium*) is all military. The State warmachines can sniff out such printless or fading steps and traces by chasing the same economical architecture of disappearing signs, they use for their own locomotion during escape, ambush, attack and survival. This is exactly the regime of disappearance, through which the State and its warmachines harvest their desired *invisibility*. If one tries to disappear the traces or creating printless steps or leaving behind a disappearing line of traces (disappearing as you move); both escape and attack become impossible; one is torn apart by the war-hounds the State has trained to sniff all disappearing vestigiums through the economy of disappearing signs (or the signs of disappearance?). Descent, on the contrary, installs its own guerilla methods of printing steps and traces. The Persian guerillas of 'Baluchestan' Province (of Iran) never tried to erase their traces; they, always, left behind excessive lines of steps, trails, evidences and traces. Even, they drew many lines of footprints (as the wolves in motion) on a wide area of the territory or they wore their *givehs* (a light footwear which is made in Iran) rearward (from front to

rear), as if they are going to the opposite way, they are escaping, attacking, leaving the State or lurking in ambush somewhere near ... wandering, or dying of hunger or lost or turning against themselves ... going to nowhere, where. They have their own tactics and strategies of exhuming (ex + *humus*: ground) surfaces and ground, embracing affordance of surfaces and engineering a labyrinthine mess out of their traces and steps - the expanse of *Anonymous until Now* not as a *découpage* of lines, traces, steps, movements and compositions economized through the aesthetic of disappearance but a battlefield only affirming disappearance as a deromocratic tactic of invisibility (what the State finds so serviceable). They made an ultimate warfare out of traces. To this extent, they were, above all, the artful composers and dreadful exhuming agents. Descent is the guerilla warfare of depth. Descent as an incognitum hactenus (Anonymous-until-Now) is evaporation; evaporation is not disappearance, termination or departure; it is the terminal multiplicity or more accurately a process imminent to anonymity, through which one is butchered open, but not wiped out, then is composed as the miasmatic plagues, epidemic nights, mazing upheaval of interfaces and seething GAS-fluxes of chthonic spaces. As Istvan Csicsery-Ronay suggests, GAS [14] does not follow the charm of *the grotesque* which the Capitalized liquid falls into its trap. "Gases have much to offer." (Csicsery-Ronay, *Homo.stasis*) [15]; however, signifying the "escape from material gravity" (ibid) that Csicsery-Ronay attributes to Gas is, exactly, captured by the same politico-economic empire of the Sublime through which the grotesque assembles its grotesque domestications. The escape line Csicsery-Ronay draws for GAS, parallel and sometimes interfused with the appropriating process of the grotesque runs through the empire of the Sublime. This line of escape, nevertheless, connects with the same *concescent* process of eternal progression or *deification* (*apotheosis*) which was summarized in *Pestis Solidus* [16]: *atypically and always searching for a noble one but avoiding finding it*. "All that is solid melts into air ...", this Marxian slogan repeated over and over, takes evaporation as an inevitable process imminent to solid, but arrests and domesticates evaporation as a punishment or revenge to solidity. Evaporation neither as a trial whose scales are the bricks of the occidental regime of revenge and punishment - GAS as a punishment for solid (the Marxian trial) - nor as any kind of ascension (Every ascension is a trial.) but a terminal

multiplicity simply imminent to solid industry of *grund* and survival economy as an affirming, epidemic, contagious and pestilential unground, the darkness of compositional solid. GAS is the dark chemistry (*khem*) of unground, the exhumation storm, filamenting surfaces as the frenzied lines (bands) of a vorticity made by base-communications, contraventions, resistances and clashes within and between the compositions of solidus [17], composing solidus as the leviathan of war on the chthonic lines of flight: evaporation through the artificial earth.

Depth, this pandemonium of compositions, movements and chromatism, through which one *performs* the darkness. The hunger for discovery and finding something in and through depth, even a monstrosity, is a dramatic attempt to reach a grotesque sublimity; in depth, only blindness awaits. 'To descend' is being kept clung to darkness. "From monster to monster, from caterpillars to giant larvae, I kept on clinging ..." [18] (Henri Michaux). Descent packs the chthonic forces as a band flowing through Anonymous-until-Now ... Anonymous-until-Now (incognitum hactenus), once again, does not interrogate *When* as its principle (not mentioning its profound disloyalty to *what*), nor it does map 'now' through 'until' but it debases 'now' as an unground where 'until' does not show a motion to the future through a chronologically representable sphere but merely delineates a process in darkness; Anonymous-until-Now does not map anything but diagrams an 'ungrounding' imminent to itself ... it practices *where* as its unground; then, where is Now? Herein, lies the riddle (*ainigma*) of 'modern' and 'contemporary' as the communicative lines with 'now'; that 'modern' and 'contemporary' conjure up *where*, both as unground and the stratified questioning 'where?'. They are the twists of darkness and the instances of unground.

What is the so-called 'depth of thought', then?

Through depth, the solid is plagued and proliferated (a fibroproliferative mess [19]); the separating surfaces - which compartmentalized void from solid and brought them into an authoritative affordance - are turned into a black waste of a necrotized tissue losing all its concentrating, connective and transmitting economy and nexuses; mutating to an omnivorous machine, an agent of unground (a security leak), both scars itself excessively (fibroproliferates) and betrays the solid, surrendering the solid to the pervading darkness (openness): A

total mess. In darkness, surfaces are introduced to openness; instead of translocations, displacements and slippages of surfaces, only *where* proliferates, in its fully unquestionable unground which makes the 'no-where' partly a representation and partly a journey-line through the darkness. Surfaces blacken the solid through the molecular delirium of compositions and are blackened in openness.

ANONYMOUS UNTIL NOW: So far, there are several machineries that mutate to each other but they are not necessarily equal: the depth of Jungle mutates to the darkness of a terminal solarization working with an utterly alien chromatism (the green radiations of jungle messing up color through the *vermiculation* of intensities which makes each step a frantic tide to Anonymous-until-Now, an exit to *incognitum hactenus*) which is in a sense flat but devoid of surjective or uniform projections ... then jungle composes its own meso-plex architecture which appallingly has no corner (Corner is an architectural terror germinated on the anthropomorphic thought. [20]) as if they have de-based (but not terminated) under the infinite movements of the surfaces of a composition through the gradient of another composition - without being configured as a sedimentary process or simply an immixing mechanism - which operates as an *ungrounding* (exhuming and not removing dimensionality) or as a darkening force triggered by the cataclysmic frictions, distributions, anonymous ruptures and metamorphoses multi-functioning at the level of the intercallary events. Jungle retains its compositional vermiculation by undergoing the non-legalized process of exhumation [21], or ungrounding through the proliferation of surfaces within each other, which according to the anthropomorphic (and especially the White) level of analysis is basically criminal (exhumation is all criminal.); and jungle is the mess diagram of such a base-criminality which through the anonymous ruptures, folds, compositions, inter-dimensionality and dimensionality wreckages, is unearthing (artificial earthing) all surface modifications, the stratified events and the facial machines of affordance through the unground of Anonymous-until-Now: Africa unearths. Exhumation (even as disinterring or digging up [the dead?]) is not a contemporizing or a cold and inhuman modernizing operation over the things grounded (the dead?) but it is a process introducing qualitative collapse into surfaces and the facial affordances (or the stratified events) to

crack them open not on the politico-economic chronosphere of Now but *now* as *where*(and its labyrinths: artificial earth, strategy, etc.), the ungrounded(ing) depth. Jungle or the so-called verdant inferno charts the obscenity of such exhuming diagrams. It affirms all modes of dwelling and being through exhumation (*becoming* infected by unground) to such an extent that *being* is not only *nowhere*, as Bataille remarks, but also a mess convoluted by ex-humation: the corpse of *humus* (ground)

Unground and its imminent darkness come in a line with Druj- [22] (Mother of Abominations), the ancient Persian smoke who is feminine; considered as the source of all planetary and cosmic pollutions. Druj- from Sanskrit *druh* means "to Blacken" is translated as the Persian word for 'lie, deceit and strategy'. She is the blackening Mother who ruthlessly opens up (epidemic lines, contaminations, contagious machineries, alliances, etc.) ... through a strategic epidemic which is nothing but the ungrounding depths of openness, openness as the plague. She is open to everything to such an extent that *openness* is nothing but a hunt and her main demonic feature in Vendidad or the Zoroastrians' Book of the law against demon (anti-Druj laws). Touched by openness or infected by Druj- who is a GAS, the thing is blackened out and exhumed. Ungrounded through openness (call it Druj-), the scales and all articulations which effectuate the trans-forming processes (of inter-face economy) based on affordance proliferate not only on a cancerous level but through the self-scaring catastrophe of fibrosis (fibroproliferation: vermiculation and fibroproliferation always result a terminal softness, making compositions impossible to be disentangled.); the affordable transformations are recomposed as the affirmative lines with the diverse configurations enmeshing a space in which attraction (on wasteful bonds and in the absence of the forces determined by the oscillation of interfaces) becomes the main mazing function at the molecular level. This mazing function brings the signifying dynamisms to a further debasement that is to say, an animorphic course of speed (mutation) on which the compositions are, at the same and one time, uprooted (and ungrounded) and recomposed (or if one prefers are opened) according to its differential rates of speed; mutation [23] holds nothing to carry (*referre*), direct (*taxis*), deposit (*alluvium*) or install the nexuses specialized for managing transformations as con-form-ation and dynamic survival (the pseudo-fluxes of survival economy) through

affordance. Mutation is the ungrounded transformation germinated on the continuity at molecular level and the pestilential bonds of epidemic openness. Descent takes mutation as its particular speed diagrams; then, through the pandemonium of depth, the thing is not lost but becomes a mutant, a progressively opening composition with anonymous rates of speed. Descent, openness, depth, unground and non-affordance-based mutation, all cipher (every cipher is a silence composed by the waves and motion on the virtual surfaces of Zero.) the originating and con-solidating processes through Anonymous-until-Now; rendering off the *metronichorizon* of Genesis. This is why Druj- is the 'lie or the blackening force' in Persian; since, by necrotizing the Genesis Project of the Thing, then, its survival economy, the thing is rendered off to the 'anonymous' diagrams of intensities or openness mechanisms, to its cryptogenic night; for the entire anthropomorphic thought the thing ungrounded by such plagues is something blotted out, a lie, a vermin, wildly sticky like a dungheap or a globe of semen on the T-shirt people try to avoid and so blackened that only welcomes blindness. The THING with an ungrounded genesis is a horror-virus; it has been the nebulous subject of numerous non-transcendental hunts for an immodest vocabulary (a call for summoning): metrophage, videodrome, cadaver-feti, soft machine, nihilanth, mist-crawler, resident evil, etc. The 'blackening force' of Druj- madly glows as the 'reality mixed with solid' reeking up in the depths of epidemic Openness: darkness. Evaporation (evaporating and being evaporated) into Druj- (lie, and Blackening agents) is just what should be called the economy of Abyss, the plastic spirit of darkness and epidemic openness, all traversing through 'Kata-' as its machineries.

The THING with an ungrounded genesis is the plague of 'Anonymous until Now'; it is only experienced as a laceration, a wound or an irreproachable disease 'imminent' to everything takes its gentle touch, the touch of *incognitum hactenus* or Anonymous-until-Now: it is the infernal core of the *experience* itself, the *Drujih* (Avestan adjective for Druj-) affect. Depth and Druj. Abyss is nonhumanly sexual.

"She no longer knows where to begin: singing, burning, abolishing, liquidating, flowing, gushing; so she does it almost all at once in moist, glowing disarray. What is she thinking this very instant?" [24]

(Helene Cixous, The Book of Promethea)

... where.

A PLAGUE (UN)NAMED KATA-: It takes its flight from my body, yet in this sense flight is a crash-landing, an implosion, a katabasis, a cataflight. To arrest Kata- as '*de- + scandere*' (negative climb) is an archaic political economy rising canonically from the sphere of solidity (State of solid and void), the affordance of survival economy, the liveware [25], its Genesis Project, *Gestaltungen* and form-ation. However, Kata- shows no negation, no positive position, no movement in any form, no trans, it radiates and scorches like the nuclear catastrophe of the sun but not as an spectacle...it is *where* silence is mutated to cold and then to a noise with no sonar wave. It is the sound of Druj- who rushes (descends) from the north mountains as a fly, as a whirring machine ... "with knees and tail sticking out, droning without end, and like unto the foulest *khrafstras* (Avestan word for swarms and scavengers)" (Vendidad) [26]; then, what kind of music does she oviposit? Rushing to spread the contamination of the epidemic; on the other hand buzzing like a bullet, Druj- (and its avatars) is experienced as an ultimate druj- (lie), the Unreal ... as a bullet, a prosthesis out of metal, that is shot just for being experienced. But it has dissipated its feminine epidemic (*Dever* [27]) long before, both from within and from without. This is the strategy of kata- which does not oppose to Ana-, it possesses Ana-, translates itself as its tactical data (anabasis), infiltrating it, investing security holes all over the solidus core of Ana-, making it *a good meal* [28] and devours it. This is why when Ana- bears, carries and climbs the *Unbedingt* (the Hegelian Absolute) through affordance of surfaces, survival economy and institutionalizing itself on the *compositionsof* solids and voids which make its locomotion possible; it translates itself as a strategic collapse into or affirmation of the compositional depths (compositions are the communicative zones in which solid is engineered as mess.) of Kata-, as an auto-collapse, a total collapse. Each single step of Ana- for reaching somewhere is nothing but germinating itself on unground, descending into the compositions of solid and void where it becomes an strategic descent; for every composition (of solid and void) has a progressive tendency to the implosion of dimensions (the ungrounding forces) and proliferation of distances on Zero. Each composition (they are necessary for the

anabasis of ana-) diagrams the communications which can be summarized as the lust toward epidemic openness, or the strategy before which more isolation means more lacerated, brutally cracked and laid open. Ana- maintains its progressive solidity by each movement; it seeks to solidify itself, more and more, to purge (devoid) itself of any void until reaching the *Unbedingt* or Absolute, to set itself free (*absolvere*) from any composition and contamination, to install a deserted mere-solid surface as its ground with its own movements, transformations and economy; but solid is always under the danger of being spotted and evaporated by the ungrounding forces (being more solid, whether a micro or macro structure of solid, is equal to being more exposed); then, being more solidified and finally absolute means being exposed to more and finally the most brutal ungrounding forces. Purged and economized through the movements on the deserts of solids, the *Unbedingt* becomes one of the most fanatic but strategic affirmations of unground, a raging movement to unground, which is secretly non-transcendental ... where "in night all cows are washed out black" [29], not a herd any longer but anthropophagic mouths ... mouthfuls of green meat ... or the Persian blue of...?

[...] "and for an instant the herd froze to absolute silence. Striations of locked muscle cast light webs of shadow across shoulders and legs, full capacity lungs bled oxygen into frothing blood and in every animal brain switches clicked to action mode. Time started again with a snap and they rocketed along the platform, swirling litter into mini tornadoes with the wind of their passing." [30]

(Matthew Stokoe, Cows)

Kata- is not fall but a journey with the corpse of solidus; it is a darkness who glues: Where. It has a cold chemistry, indeed. Kata-, it's all vermin.

CATADRONE: In Greece, Asia, Africa and among the Indians, the boat was an insurgent machine carrying the materials (the matter) rotting to the core: corpses, initiates, omens, prostitutes, outsiders, villains, plagues and total sickness; impassionate for the liquidation of map to ocean. There is always a delirium for a map through self-abasement. Boat is a vector of a feminine epidemic openness with its lines of *contagio* and contamination (anonymous becomings of base-participation), littering dimensions as it sails them, entangling

and scavenging them as dimensionality wreckages. Boat diagrams the anonymous charts of becoming woman; it is a vector into Underworld, the *Whereor* Tartarus - the void in the term of corpse of solidus and not its purgation, where its threshold is metal and the night is sprayed off in triple lines: night, night and night all over again, no day in between, blackout...whiteout...the Nights ... an autolytic blackness illuminated by its own metalloid decay - and back to the cultivated lands of liveware. The night beckons ... Boat is a necrophilic machine; it crosses dimensions, a machine for spreading the vile matter of corpse, a dimensionality wreckage on the contagious lines of life. It does not navigate according to a map but mutates across the desolated oceans of experience, those oceanic milieus which never existed before (is it a touch of GAS, of anonymous until now?) ... the oceans of vapor, of the tidal waves with the ubiquitous steps, of the liquidated fluids, acid rains and the coastlines gone awry for eternity. Boat, the creeping chasm, continues and runs (miscarries) the infernal cell of corpse(s), the vowelless death; it harvests and is harvested by an anonymous material which knows nothing of liveware, survival economy, fluvial process, bedload, laminar flows and movement in all its forms: a prosthesis, an affix called *Cata-* (*Kata-*) rising as the imminent 'contamination (base-communication) of solid and void' or the corpse of solidus. Boat is a catadrone. *Kata-*, the prosthesis, is the *Wherein* its dark (minus chromatic value) alchemy. *Kata-* evaporates as both *whereand* the processus of experience, of communication and descent, that is to say, it is *where* through which one mutates, bleeds and opens as an outlandish laceration. However, these becomings do not signify that something or somewhere is achieved or reached but they run as a katabasis in the time-zero of *now*(anonymous until Now or GAS) where depth is the compositional wreckage of solidus; where depth of thought is green of jungle or Persian blue of (a) corpse ... *Kata-* is the *pestis cruento* [31] of vision. Rush of blood on the screen ... isn't red a gas?

Shelley Jackson's startlingly rich voyage, "I was made to extinguish myself in the flesh of another" [32], composes itself as an experience of depth and *Kata-*. It emits as the implosion sound of an architecture triggered by a feminine epidemic openness, liquidating all maps of the ground and its commodities via the convolutions and mazing processes of one composition in

another to engineer the abyss unfolding onto its imminent darkness which is compositional (out of alliance, symbiosis, parasitism, possession, etc.) and not devoid ... exhuming all sides of the panorama and proceeding the decent to the pink-out depths of another. Proceed this voyage as far as it will go: the meltdown of the composition, the GAS.

It is crucial to say, that Kata- incarnates spatial reasoning without being located as a negatory or dialectical or even a relevant attack upon solidity which incarnates every encounter as a mode of solidus-in-circulation, a line of affordance or a fertilizer of *grund*; recording it into its memory; but, it rises from the corpse of solidus from all directions, from the core to without and without into the core, obliterating surface-core conjunctive discourse on the one hand and solid affordance on the other; coincidentally, introducing and infiltrating solidus into and with collapse ...Where is collapse? - It is *Now*. Call it cataflight, cataplexy of laughter, catatonia, cataclysm or katabasis of a boat, corpse or the vowelless death; there is something diabolic in the machinery of this plague (kata-) to anything that has something of liveware or solidus and its survival economy, a diabolic fume imminent to the maneuvering engine of paranoia which in turn is fulminated by this infernal smoke. Allan Poe's "*Come with me into the outer night, ...*" whispers the luminous gloom of a voyage without solid, or a solidity necrotized by the cold yet mutative chemistry of Kata-. Kata- is *where* the fumes of corpus blossom. Smell it; it smells of the burnt solid.

Notes:

[1] Katabasis (in Greek) refers to the voyage into Underworld for visiting or asking for help from the dead, in a dangerous ritual called *Nekuia* referring to everything which has been necrotized.

[2] For more discussions on solidity (solidus-in-circulation, solidity, solid) and ground see | Pestis Solidus|

[3] The term *affordance* exploited here has some inconsistencies to the original term coined by James Jerome Gibson; apart from these inconsistencies and differences which are discussed in the text, both delineating the same horizon: that the regulations of system communications by which the system not only traces (demarcates, defines, maps and perceives) itself and its environment and by which

maintains its *living* (survival) within its environment originates from a deeply enmeshed economic-based network of interactions, connections and relationships in which both the system and its environment work. This network maintains the survival of the whole by means of the affordabilities of each system to the other that is to say, systems work and communicate according to how much they afford; the relationships are mapped and demarcated by affordabilities. These affordabilities or affordances which are distributed through the Whole actually are effectuated through boundaries and horizons. Affordance of an organization (or a series of systems) does not only maintain the survival of itself but also the other environmental organizations to which it interacts. Whole brings all interactions and communications to the horizon of affordance through which systems in their primal objective are engineering the life and the survival of the whole and in the next objective, their own subsistence. Through this horizon, openness can not go further than an affordance which maintains the survival of whole through an economic network (survival economy). The logic of negativity and negations are the bulky symptoms of affordance and survival economy. Each negation is nothing but an affordance cooperating with the affordance of whole and keeping its survival economy working. Through this horizon of survival economy, each interaction or dialectic of the organization with itself or the outside is constructed on how much the system affords it or if system affords it or not after all. However, Gibson charts the affordance through visual perception and eco-cognitive sphere; suggesting that affordance takes surfaces of all kinds (occulted, internalized, abstract, ..., coiled surfaces) as its work-ground.

[4] Ascension (*Anabasis*): the appropriated and concentratory processes of rise, erection, ontogenesis and finally, above all, Originating or configuration through Genesis Project, surviving and dwelling through Survival Economy.

[5] For following the dwelling / accommodating traits of *raum* (room) and horizon, see *Building Dwelling Thinking* in 'Poetry, Language, Thought', Martin Heidegger, translated by Albert Hofstadter, Harper Colophon Books, New York, 1971

[6] This capacitation is both qualitative and dimensional. On the dimensional side, capacitation is not developed by

working on the scales of dimensions or more precisely, the quantifiable measures but the dimensions themselves or in another sense, the organization of the dimensions is reconfigured to the point which ends in a qualitative change in the whole structure and architecture. For more details on this reconfiguration, see: | Pestis Solidus|

[7] On 'Solidus-in-Circulation', see: | Pestis Solidus|

[8] On 'Anonymous-until-Now', see: | Pestis Solidus|

[9] On 'Where' see: | Pestis Solidus| and | Acephalous Mouths|

[10] On 'Metron' see: | Pestis Solidus| (especially endnote 3) and | Decay|

[11] On the 'strategic openness' more at the side of being opened and Nietzschean affirmation see: | A Good Meal|

[12] Ceronetti, Guido, *The Silence of the Body: materials for the study of medicine* (Il Silenzio del corpo), trans. Michael Moore, Farrar, Straus, Giroux (New York), 1993, pp. 111-112

[13] On this strategy, see: |A Good Meal| and |Decay|

[14] For the delineations of GAS: see | Pestis Solidus|

[15] Negarestani, R., *Homo.stasis*, unpublished

[16] See | Pestis Solidus|

[17] For further discussions on compositions, see: |Pestis Solidus| and | Acephalous Mouths|

[18] Michaux, Henri, *Darkness Moves: an Henri Michaux anthology*, trans. David Ball, University of California Press, 1994, p. 91

[19] On fibroproliferation, see: | Acephalous Mouths|

[20] For the first time, Freud talked about the architectural terror of corners, as corners are the zones of upsurges and wastes of energy, where the energy-producing crash between the edges configures a topographic anomaly which can be easily the host of numerous visual expressions (as in the cinematic visualizations of corners) in higher degrees; besides, they map the sudden deformations or twists in the contour which temporarily disturb the familiarization process of the architecture. However, corners because of their dependency on surfaces and facial machines cannot go further than 'being a swamp of energies' and temporary

unfamiliarizing zones which stealthily function as the nodes passing the circulatory con-solidating processes of the architecture.

[21] On Exhumation, see: | Pestis Solidus|, | Acephalous Mouths|, |Coldies Engineering| and |Remarks on Exhumation (or filth engineering)|

[22] From the Sanskrit 'to blacken'; it is always experienced as Druj- (an affix, a prosthesis) and not Druj (e.g. Druj-Nasu: the corpse-fiend) ... it sticks as Napalm or viral-damp (the avatars of GAS)...it sticks into everything. For the delineations of Druj- (Mother of Abominations), see: | Pestis Solidus|, | Introduction to Maraka Project| and | Druj-|

[23] On 'Mutation', see: | Remarks on Asiatic Peace| and the rest of the articles at Cold Me

[24] Cixous, Helene, *The Book of Promethea*, trans. Betsy Wing, University of the Nebraska Press, 1991, p. 6

[25] On liveware and survival economy, see: | Pestis Solidus|

[26] For more information on Vendidad, see: | Introduction to Maraka Project| and | Druj-|

[27] Hebrew: Plague

[28] See |A Good Meal|

[29] Compare with "the night in which ... all cows are black" (Hegel)

[30] Stokoe, Matthew, *Cows*, Creation Books, 1999, p. 162

[31] Alchemy of Gore: "Pestis Cruento" (Latin: to make bloodier) ... or blindness by blood ... experiencing the blackening electricity of the Red.

[32] Jackson, Shelley, *Hagfish, Worm, Kakapo*, Conjunctions: 22, Spring 1994